



SANGEET BHASKAR PART-I

(SIXTH YEAR)

VOCAL, DHRUPAD & INSTRUMENTAL

Total Marks : 500

Theory - 200

(1st Paper - 100, 2nd Paper - 100)

Practical - 300

(Performance with Viva - 150, Stage Performance - 150)

Prescribed Raagas:- *Devagiri Bilawal, Yamni Bilawal, Shyam Kalyan, Gorakh Kalyan, Ahir Bhairav, Abhogi Kanhada, Kaushi Kanhada, Chandra Kouns, Bhatiyar, Gurjari Todi, Vilaskhani Todi, Madhuwanti and Bihagda, Shukla Bilawal, Nat Bilawal, Khambavati, Gandhari, Bheem, Nut, Hamsadhwani, Pooria Dhanashree, Bageshree and Kanhada.*

Prescribed Taalas:- *Gajjhampa, Brahma, Farodast and Jat Taala.*

Note:- The syllabi of previous year/class is combined with that of the current year/class.

THEORY

FIRST PAPER

- (1) Knowledge of all the technical terms from first to fifth year.
- (2) Importance of classification of ancient, medieval and modern *Raagas* and inter-comparison of their different types.
- (3) Knowledge of Hindustani and Carnatic singing and playing styles alongwith their *Swaras* and *Taals*.
- (4) Critical analysis of the *Thaat* methodologies prevalent in ancient medieval and modern times.
- (5) *Raag* classification, *Jaati Gaayan, Gram, Raag, Raag-Ragini, Thaata Raag, Melkarta, Raagang* traditions etc.
- (6) Ancient and modern music compositions and their types.

- (7) *Aavirbhaav, Tirobhaav, Gram, Moorchhana, Saarna Chatushtayee, Shruti-Swar* division, ancient and modern *Aalaap* singing tradition, *Shadaj Pancham* and *Shadaj - Madhyama Bhaav*, Knowledge of auxiliary sound (*Sahayak Naad*) and origin of music.
- (8) Importance of *Ras, Sthayee, Sanchari Bhaav, Avirbhaav* and *Tirobhaav* in different *Raagas*.
- (9) The influence of western instruments on the Indian traditional orchestra.
- (10) Impact of Western Music on Hindustani Music.
- (11) Special knowledge of *Aakarsh Prahhaar, Apkarsh Prahhaar, Khatka, Murki, Ghaseet, Anulom Vilom, Jod, Jhala* etc. on string instrument.
- (12) Introduction to different *Gharanas* of music and their special contribution in the field of promotion & dissemination of music.
- (13) Knowledge of Instrument division, background elements of instruments and self-generated notes (*Swayambhuswaras*).
- (14) Comparison of the *Swaras* of Tanpura and modern musical notes.
- (15) Errors of modern instruments and suggestions for their correction.

SECOND PAPER

- (1) History of the origin of the instrument and knowledge of the playing styles of instrument selected by the student.
- (2) Special knowledge regarding the origin of music.
- (3) Knowledge of Indian and Western notation systems, advantages and disadvantages of adopting western notations in Indian music.
- (4) History of Indian instruments and their evolution according to the epics (*Granthas*).
- (5) Historical development of singing and playing styles.

SYLLABUS: Vocal & Dhrupad and Instrumental

- (6) Comparative study of Indian singing and playing style.
- (7) Salient features of the singing styles of *Gharanas*, reasons for the downfall of *Gharanas* and suggestions for their upliftment.
- (8) Special study of all *Raagas* prescribed from first to fifth year, alongwith their similarities and differences, *Alpatva-Bahutava*, *Avirbhaav-Tirobhaav* and use of *Nyas Swara*.
- (9) Practice of writing following in prescribed *Raagas*:
 - *Aalaaps* of *raagas* in *Taala*.
 - *Masitkhani* and *Razakhani Gat*,
 - *Tora* and *Jhala* in different *Layas*.
- (10) Practice of writing North Indian *Taalas* in Canatic *Taala* systems.
- (11) Practice of writing different *Geet* types and *Gats* of different instruments in Bhatkhade and Vishnu Digambar *Swara* notation systems.
- (12) Practice of writing *Thekas* of all *Taalas* prescribed from first to sixth year in different *layakaries*.
- (13) Special study of western *Swara* notation system and its effect on that of Indian.
- (13) Essay - (a) Classical music and folk music (b) *Raaga* and *Ras*. (c) *Bhaav*, *Rasa* and *Laya*. (d) Science of Music
- (12) Life Profile and Contribution in the field of music -
Pt. Ahobal, Miyan Shori and Ustad Amir Khan.

PRACTICAL

- (1) For Vocal students - Knowledge of *Bada Khayaal* and *Chhota Khayaal* (with all the technical singing elements) in the prescribed *Raagas* is mandatory:
Prescribed Raagas:- *Devagiri Bilawal*, *Yamni Bilawal*, *Shyam Kalyan*, *Gorakh Kalyan*, *Ahir Bhairav*, *Abhogi*

Kanhada, Kaushi Kanhada, Chandra Kouns, Bhatiyar, Gurjari Todi, Vilaskhani Todi, Madhuwanti and Bihagda
For Dhrupad students- Singing of *Dhrupad* in *Thaha (Ekgun), Dugun, Tigun, Chaugun, Aad, Biaad* and *Kuaad Layakary*) is mandatory.

For Instrumental students - Knowledge of complete playing style alongwith *Maseetkhani* and *Razakhani Gat* is mandatory.

NOTE: At least one composition should be set to *Taala Lakshmi* and *Pancham Sawari* (15 beats).

- (2) For Vocal students: - Knowledge of Chhota Khayaal only;
For Dhrupad students:- Ability to sing Dhrupad only;
For Instrumental students:- Ability of play Razakhani Gat only;
in the following *Raagas* is mandatory:-

Bhairav Bahar, Gunkali, Bhupal Todi, Lalit Pachham, Nand, Anand Bhairav and Barwa.

- (3) Ability to demonstrate following *Raaga* and *Swara vistaar* with *Aalaap* or *Jod-Aalaap* including *Jhaala* is required:-
Shukla Bilawal, Nat Bilawal, Khambavati, Gandhari, Bheem, Nut, Hans, Dhvani, Pooria Dhanashree, Bageshree and *Kanhada.*

(Knowledge of *Khayaal, Dhrupad* or *Gat* is not required)

- (4) For Vocal students:- Ability to sing two *Dhrupadas* and two *Dhamaars* in different *layakaries*;

For Dhrupad students: Two *Dhamaars* in different *layakaries* and two *Horees*;

In any of the prescribed *Raagas* of current year is mandatory.

- (5) *Thumri* in any five *Raagas.*

SYLLABUS: Vocal & Dhrupad and Instrumental

- (6) Knowledge of two *Taranas*, one *Tappa*, one *Chaturanga* and one *Trivat* is necessary.
- (7) Knowledge of one *Bhajan*, two *Thumri* and one *Dadra* with complete technical singing elements is necessary.
- (8) Ability to demonstrate Similarity-Dissimilarity, *Alpatva-Bahutva* and *Avirbhaav-Tirobhaav* in all the prescribed *Raagas*.
- (9) Ability to identify *Raaga* on listening difficult *Swara* combinations.
- (10) Ability to recite the *Thekas* of prescribed *Taalas* in different *layakaries* with *Taali & Khaali* on hands.

Gajjhampa, Brahma, Farodast and Jat Taala.

STAGE PERFORMANCE

- (a) Singing or playing any one prescribed *Raaga* for the current year with complete technical elements for atleast 40 minutes is mandatory.
- (b) Playing one *Thumri* or a *Dhun (Tune)* or one *Dhrupad / Dhamaar / Tarana / Tappa / Trivat* with full singing technicalities in any one of the prescribed *Raagas*.



SANGEET BHASKAR FINAL
(SEVENTH YEAR)
VOCAL, DHRUPAD &
INSTRUMENTAL

Total Marks : 500

Theory - 200

(1st Paper - 100, 2nd Paper - 100)

Practical - 300

(Performance with Viva - 150, Stage Performance - 150)

Prescribed Raagas:- *Puriya Kalyan, Naayaki Kanhada, Kaushi Kanhada (Malkosh Ang) Megh, Maru Bihag, Pure Sarang, Sur Malhar, Ramdani Malhar, Anand Bhairav, Basant Bahar, Jog, Kalavati, Narayani. Bengal Bhairav, Shivmat Bhairav, Nat Bihag, Lalita Gauri, Dev Gandhar, Chandni Kedar, Kukubh Bilawal, Sarparda, Reva and Jait welfare.*

Prescribed Taalas:- *Khemia, Rudra, Lakshmi, Kumbh, Mat and Ganesha.*

Note : The syllabi of previous year/class is combined with that of the current year/class.

THEORY

FIRST PAPER

- (1) Knowledge of all the technical terms prescribed in the syllabus of previous years.
- (2) The distinction between *Gaayaki* and *Naayaki* and their principles in singing and playing.
- (3) Rapid movement (*Drut Gati*) of sound, vibration, echo, consonance, disharmony, tone sweetness, cord.
- (4) Musical intervals, according to frequency.
- (5) Vocal practice, methods of teaching music, Pythagorean, Diatonic and Equally Tempered Scales.
- (6) Advantages and disadvantages of Harmonium instrument.

SYLLABUS: Vocal & Dhrupad and Instrumental

- (7) Study of the following texts on the topics of *Shruti*, *Swara* and *Raaga* classification- *Raaga Tarangini*, *Hriday Koutuk* and *Hriday Prakash*, *Sangeet Paarijaat*, *Swara Mel Kalanidhi*, *Raaga Mala*, *Sangeet Darpan*, *Raaga Tattva Vivodh*, *Nagmate Asafi*, *History of Music*, *Hindustani Sangeet Paddhati* (four parts), *Abhinav Raaga Manjari*, *Pranav Bharathi*, *Lakshya Sangeetham*, Bharata's musical theory.
- (8) Special study on *Thaat* problem and *Shruti* problem.
- (9) Detailed knowledge of *Margi* music.
- (10) Study of *Vedic* and *Bharata* period music.
- (11) Characteristic and development of sound, main elements of western music in harmony and its origin.
- (12) Evolution of caste singing into *Raaga* singing.
- (13) *Naayak* - *Naayika* distinction and rules for making beautiful creations in singing and playing.
- (14) The art side and the emotion side of music.
- (15) Comparative study between musical art and other fine arts.
- (16) Comparative study of Indian phonetics and special knowledge of western phonetics.
- (17) Song writing and ability to composing it.
- (18) Life Profile and Contribution in the field of music - Ustad Mushtaq Hussain Khan, Abdul Karim Khan, Jaidev, Amir Khusro, Naayak Gopal, Tansen, Pandit Bahobal, Inayat Khan, Ustad Faiyaz Khan, Alauddin Khan and Pandit Omkar Nath Thakur.

SECOND PAPER

- (1) Complete History of Indian Music.
- (2) Different types of singing and special principles of singing.
- (3) The place of music schools in the promotion of classical music.
- (4) Role of music in human society.
- (5) Classical music and folk music.
- (6) *Raag* and *Ras*.

- (7) Music and painting.
- (8) Influence of western music on Indian music.
- (9) *Raag* classification.
- (10) Impression of state in folk tunes.
- (11) Group playing (*Vrindvaadan*).
- (12) Spirituality and artistry in Indian classical music.
- (13) Unitary power and different power of music.
- (14) Attraction effect and reaction of music.
- (15) Knowledge regarding errors and their relation to Indian music vocal system your thoughts.
- (16) Detailed criticism of *Raagas*. Similarity, difference, insignificance, plurality and appearance and disappearance of all the *Raagas* prescribed from the first to the seventh year. Use and importance of *Nyas* vowels in *Raag*, use of controversial vowels in *Raag*.
- (17) Practice of writing *Bada* and *Chhota Khayaal* (*Maseetkhani* and *Razakhani Gat* in the field of instruments) and types of songs in Vishnu Digambara and Bhatkhande *Swara* script method in prescribed *Raaga* groups in the syllabus.
- (18) Ability to write *Kuaad*, *Viaad* and other rhythmic locks fixed in previous years.

NOTE - (a) In addition to the essays, the candidate may be asked to write more essays on topics related to music.

(b) Functional restrictions:-

- (1) Complete introduction to all *Raagas* prescribed in the Sangeet Bhaskar first and second volumes.
- (2) Practice of writing complete singing and playing style in different *Swara* notation systems.
- (3) Writing the prescribed *Taalas* in various difficult rhythms.

PRACTICAL

- (1) *Bada Khayaal* and *Chhota Khayaal* in the following *Raagas* with complete vocalization of *Dhupada* should be known to the

SYLLABUS: Vocal & Dhrupad and Instrumental

examinees of *Thaah, Dugun, Tigun, Chaugun, Aad, Kuaad, Biaad* and full *Dhupada* with *Layakary* (at least in *Braha* and *Rudratal*) One composition (compulsory) - It is necessary for the examinees of Instrumental department to know *Masitkhani* and *Razakhani Gat* along with complete playing style.

- (2) It is necessary to know only *Drut Khayaal* in the following *Raaga* groups - Only *Dhrupad* singing for the examinees of *Dhrupad* singing.

Razakhani and *Masitwani Gat, Sugharai, Suha, Kafi Kanhada, Madhyamad Sarang, Jhinhoti, Jog, Shivranjani, Pahadi, Nat Malhar* and *Jayant Malhar* for the students of Instrumental Department.

- (3) Ability to perform only *Raaga* forms of the following *Raaga* groups. (*Khayaal* or *Dhrupada* or *Gat* is not required, only *Aalaap* or *Jod Aalaap* (including *Jhala*) or showing by vocal expansion. *Bengal Bhairav, Shivmat Bhairav, Nat Bihag, Lalita Gauri, Dev Gandhar, Chandni Kedar, Kukubh Bilawal, Sarparda, Reva* and *Jait welfare*.

- (4) It is necessary to sing two *Dhamaars* with complete singing in any *Raaga* from the prescribed *Raaga* groups of this year, with different types of *Aalaap* and different types of rhythms. Ability to sing three *Dhamaars* and three *Horees* in different rhythms with full vocalization for *Dhrupada* and *-Dhrupad* vocal examinees.

- (5) Some *Taraane, Chaturanga, Trivat* and *Raagmala*

- (6) It is necessary to know one *Tappa*, one *Taraana*, one *Bhajan*, one *Chaiti* and one *Kajri* with full singing.

- (7) It is necessary to know two *Thumris* with full singing.

- (8) Ability to perform similarity, dissimilarities, *Alpatva, Bahutva, Avirbhaav, Tirobhaav* of the entire *Raagas* prescribed in the syllabus.

- (9) Ability to judge melody (*Raag*) by listening to difficult *Swara* expansions.

- (10) Practice of reciting various (*Bols*) of *thekas* in all the prescribed *Taalas* by showing *Taali-Khaali* in different *layakaries*.
Khemta, Rudra, Lakshmi, Kumbh, Mat and Ganasha.

STAGE PERFORMANCE

- (a) Singing or playing in any *Raaga* of the syllabus for one hour with one late and one quick *Khayaal* or one *Maseetkhani* and *Rajakhani Gat* with full singing and complete playing style.
- (b) *Thumri* singing or playing tunes in any *Raag*.

OR

One *Dhrupad* or *Dhamaar* or *Taraana* or *Trivat* with complete singing.

NOTE: To demonstrate the candidate's ability in *Khayaal* singing and playing style. Ability to communicate during stage performance to impress the audience.